The CINÉ-KODAK News

MAY-1931

softly diffused
...ideal for
close-ups...

Kodalite, Model B, simplifies indoor movie making

Available in one-, two- and three-light units, Kodalite, Model B, makes it surprisingly easy for the amateur movie maker to get satisfactory illumination for his indoor pictures. Technical knowledge of lighting is no longer a necessary factor.

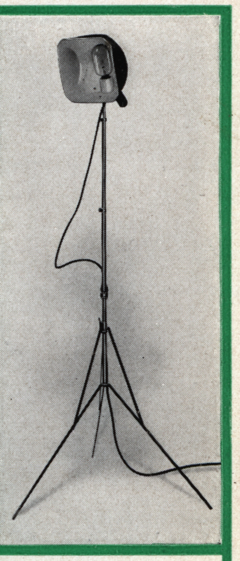
No diffuser is needed with Kodalite, Model B. Its scientifically designed reflector throws a broad-angle, uniform flood of light. The illumination is smooth and even... so softly diffused as to make it ideal for close-ups.

Model B's telescoping stand is quickly and easily set up or taken down. The lamp itself is adjustable in any direction. It is equipped with a handle for holding or carrying the light in any special position that may be desired.

The single-unit Kodalite, Model B, including stand and cord, is priced at $15; the two-light unit at $27.50. A complete outfit, including single and double units with carrying case, costs $50. The 500-watt lamp is sold separately, at $4.85 (available in three voltages—100, 110 and 115).

Your Ciné-Kodak dealer will be glad to point out to you the many interesting features of the Model B Kodalite. He'll explain its practical application to indoor movie making—a field that offers many attractive opportunities to the owner of a movie outfit.

Eastman Kodak Company
Rochester, New York



Kodalite, Model B. Single unit with stand and cord, $15.

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 12.

MAY 1931

Spring » » at Last!

It's open season for the camera hunter

A BAS the sniffles, snowdrifts, quinine and lethargy of winter.

Vive plus fours and clubs, flannels and rackets, swimming suits and sun tan, open water and leisure, and the picnic lunches and roadsters of spring.

It certainly is a grand and glorious feeling to once more welcome spring—that fullest and kindliest of seasons. By July, the wonder of it may largely be forgotten, but now it is deliciously new, recalling all manner of almost forgotten sights, sounds and scents.

One can almost look fondly upon lawn mowers and hedge clippers. Even inch worms and mosquitoes seem playful little harbingers of the season, to be atomized, without the slightest trace of malice, with copious toasts of arsenate of lead and nicotine sulphate.

This month marks the beginning of a season of unparalleled enjoyment. Everything missed last year will be enjoyed to the utmost in 1931, and the essence of it all is to be captured by that talented little box—the home movie camera—so it may always be vividly recalled.

At this point you may expect the suggestion that you closet yourself with pencil and paper to work out, in minute detail, the movies you will make of your summer's golf, gardening and the like.

Perish the thought.

To most of you, your movie camera is a friendly, helpful ally enabling you to get pictures of *whatever* you might be doing *whenever* you so desire. You load the camera—point it—and shoot.

"Pan" film and filters get the clouds? Fine—we'll use them. Close-ups are excellent punctuation marks for a series of long and medium shots? Easy enough. Rapid panoraming is poisonous and no panoraming at all is better than slow panoraming? Very good—we'll avoid it. One would certainly not fail to heed easily applied suggestions. But they must be *simple!* To most, movie making is good sport—and to a part-time participant a sport loses some of its appeal if its pursuit becomes exacting.

These just about approximate your sentiments, do they not?

Somewhat, in fact, like golf. If one can keep on the fairway most of the time, enjoy oneself and get a good coat of tan, what more can one ask? What if par remains a will-o'-the-wisp? You play the game for the fun of it—for relaxation—not to break records. It's a perfectly reasonable view of the affair, too.

How much easier it is for your subjects to act naturally when the camera is brought into action after a convenient cue is already at hand. It's easy to be nonchalant in the proper setting.

And so it is with your movies, in the majority of cases. If they demanded painstaking preparation and involved scenarios, exact exposure calculations, checked and double checked focusing and the like, they would cease to be the good fun you want them to be. Of course, you *do* want the best possible results with the minimum of effort; and if a few simple rules of thumb and an occasional hint will further this cause, well and good.

Well, there are a few points to keep in mind—a few things

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Far better to have their attention confined to some other person than the cameraman. Some people can look right through the camera's lens and see your every audience.

to do which will improve your movie sport.

Take this summer, for example. Your movie making activities can perhaps be divided into four or five general groups: Family, Week-End Trips, The Garden, Friends, and the Vacation. Certain steps can be taken, both before and after filming, that will render more interesting the movies you will make. For one, obtain several 400-foot reels (they cost but 75 cents each) and label them right now with captions similar to those just given. (You can write on their aluminum surface with an ordinary pencil.) As soon as you have viewed your processed 50- or 100-foot films, break them up and assemble them on these large reels. Then you will have them all together where they may more easily be located. That's logical, isn't it?

Picture of a young lady having her picture taken. The ingredients—but not the idea. Both the youngsters below have something besides the camera to occupy their attention.

When you have an odd half hour now and then, project one of these reels. There may be some poor scenes. Cut them out and throw them away. Perhaps a little rearranging or scene trimming will be of advantage. Do it, if you wish—it's really quite easy.

Then, this fall, run over these reels and decide where titles will be helpful. If you don't want to make them yourself, just print or type them and turn them over to your Ciné-Kodak dealer for the making of Ciné-Kodak Titles.

Certainly this plan raises no obstacles and guarantees more enjoyment from your movies.

Now, for the actual filming of these pictures.

Relax. Many people are too quick on the camera trigger. They just can't rest until the reel is exposed.

If you wish a picture of baby at the beach, don't deliberately stalk the child for the scene, or direct his action. Seat yourself and camera nearby, and before you expect it, his majesty will fall into your trap with the very gestures and mannerisms you are seeking.

If it is the garden, stroll through it with your camera. U'm-m, those weeds will have to go tomorrow. My, but there is a lovely group of blossoms—prettier from this side than over there—even more beautiful when viewed from a foot or two down—whirr, another appealing scene.

Guests. Not, "Now I'm going to take your picture," but, "Have you seen our tulip beds?" They, you and the camera go along. *They* admire the flowers, stoop down to do so—*you* get a natural, unposed movie. Their cue, admiration of the flowers, has already been given them.

If you're going on a week-end trip, a shot or two of Dad kicking the tires to test their pressure, a gas station attendant checking the oil, close-ups of the gas hose nozzle being placed in the tank and the gas dropping down in the pump are easy enough to make, belong in the film story, and logically represent the preparations for your journey. And if you stop for lunch at a country inn, there's no reason why a shot of its sign and one of the building and grounds can't easily be made. It's all fine continuity of the incidents that occur of their own accord—*not* prearranged "business" which, while it might improve your picture, might, too, add not at all to your enjoyment of the occasion.

Take things easily. Film what appeals to you, things which occur. Be alert for opportunities. These tactics will actually make life more pleasurable; for many interesting scenes, which might otherwise be overlooked, will bob up to be appreciated and filmed.

Much could be written on the psychology of movie making. In nine cases out of ten, it is the natural and unhurried shot which screens up to expectations. The unpretentious introduction of your camera makes easy its acceptance by your subjects. Give them something to do—have them interested in some object. If advisable, place the camera upon some steady support, press down and lock the exposure lever, and walk over to chat with them. Tact is as important as correct exposure.

Sea-Going Cinematics

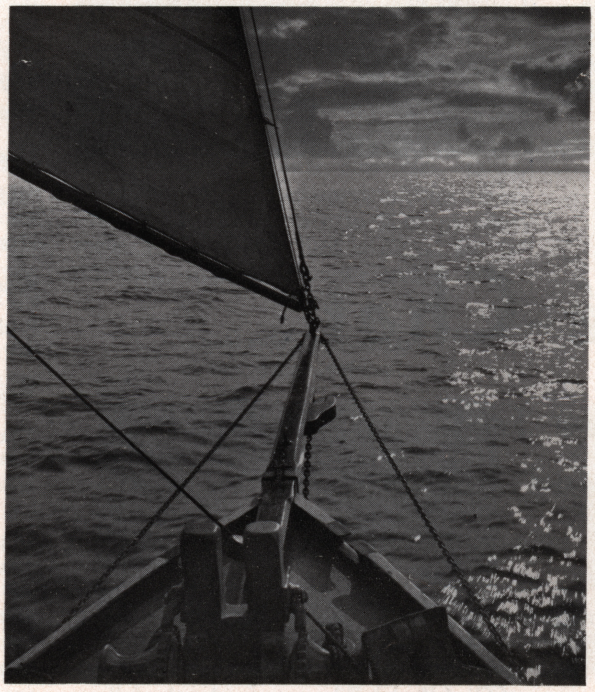
Photographic pointers for those who go down to the sea in ships

WHETHER SALT or fresh water sailors, "kicker" helmsmen or blue water enthusiasts, yawlers or yachters, your movie camera will unquestionably be on deck. If it is your desire to get as much of this season's doings as possible with your camera, will you luff into the wind for a moment while we box the compass of camera "do's" and "don't's" for taffrail movies?

One of the reasons you prefer being before the wheel of your boat, sousing along under sail or power, is solitude. This is a very tangible thing to those who seek and enjoy it, but not an especially fine movie subject. Distant views of foam-tipped waves and cloud-banked skies are, however, if you get the distance and get the clouds. To do this with black and white film you will need two items, Ciné-Kodak Panchromatic Film and a Color Filter. To get them in Kodacolor you will require, in most instances, besides the Kodacolor Film and Kodacolor Filter, a Neutral Density Filter.

First to be considered are black and white movies. The screen results all too often secured of blue water, sky and cloud effects are light gray water and white sky. This, because regular film is sensitive chiefly to blues—and the colors to which a film is sensitive appear "whiter" on the screen than those to which it is "color blind."

"Pan" film, on the other hand, is sensitive to all colors. Of course, an open water seascape is largely blue anyway, but there is one important feature to be registered on your film. Clouds. If there are no clouds, open water and sky are hardly worth the while filming—but clouds there generally are, which, due to the absence of competitive objects and dust-laden atmosphere, are never more beautiful than over water. With regular film, the intense blue of the sky causes it to appear white on the screen—the clouds, particularly those white billowy clouds of summertime, obtaining no contrast against the "white" sky. "Pan" film will get the clouds by reproducing the sky in gray. But even so, as cloud formations are perhaps the most important feature of seascapes, the use of a Color Filter will make them still more prominent. The Color Filter retards the blue of the sky—making it appear a darker gray on the screen, thereby giving better contrast to the clouds.



Open water! Nautically minded movie makers will especially appreciate this scene. "Pan" Film, and a color filter for the clouds, will enable you to duplicate it.

Ciné-Kodak owners will find excellent use for the Ciné-Kodak Color Filters, CK-1, CK-2, and CK-3. These are a set of three yellow filters of graduating densities, and will adequately answer all demands for normal use with Ciné-Kodak Panchromatic Film. Instructions for their use are furnished with the Filters.

Another important advantage of Color Filters is their haze-penetration properties. Haze is almost always to be found over water. The use of a Color Filter will enable your camera's lens to cut through it to a surprising degree.

And speaking of filters—guard against water or moisture collecting on them, and incidentally, on the lens. Dry them with soft, dust-free linen or cotton by rubbing them gently.

When not using a Color Filter, with a bright sun, in temperate climes, it is advisable to stop down to compensate for the lack of shadowy objects and the more than ordinary light reflecting properties of water. The exposure guide in your manual covers this subject. Briefly, stop down one stop from normal landscape exposure in temperate climes.

In equatorial latitudes, on brilliant days, stop down one diaphragm stop and use a Color Filter—the CK-2 with "Pan" and the CK-1 with regular film.

Color Filters, as has been pointed out, with the exception of the very slight color-correcting CK-1 Filter, offset the increased illumination of sky and water. A folder on the Ciné-Kodak Color Filters will be sent to you upon request.

Another point for deep sea enthusiasts. A sail coming up just over the horizon provides a genuine thrill for those who see it, but becomes only a minute speck on a home movie screen. Wait until the sail comes closer and then use a long-focus lens so that it will be brought still nearer to your movie audiences. A Ciné-Kodak Color Filter is also available for the long-focus lens. The use of a long-focus lens also makes available that helpful ruse of the thoughtful movie maker—an interesting intermingling of distant and close-up shots. A far-off vessel can first be shown with the regular lens, and then, even if it actually maintains its distance, the long-focus lens can pick it up and apparently bring it within hailing distance. Its crew and passengers can be shown watching your boat. Perhaps its name or pennant will be visible.

Unusually attractive effects may be obtained by framing such scenes with a porthole or stanchions.

Too, shots of the boat's prow knifing the waves, and of the wake of your boat, belong in your movie story. All the little characteristic incidents of shipboard which mean so much to you will be welcomed

(Concluded on Page 9)

Ciné-Chat

Gathered from our mailbag and notebook

THE ADVENT of warm weather, together with its increased movie opportunities, calls for the consideration of a few points foreign to wintertime picture making.

One quite sound idea is to re-read the manual which came with your camera. Ciné-Kodak owners will do well to go over their copy of "Making the Most of Your Ciné-Kodak." Many suggestions for movie making, which may have slipped your mind, are contained in this booklet. Study, too, the exposure chart in your manual. Summer lighting is different from winter. And we once again urge you to equip yourself with a set of color filters to realize the full possibilities of "Pan" film. Their use is not the least bit difficult. The results they assure are really too important to ignore.

As considerable movie making will be done at the beach, keep in mind the fact that the camera should not be placed on the sand. Sand will penetrate where light will not. Keep the camera in its carrying case, if you have one, or carefully covered. This latter suggestion for another important reason—the sun. The temperature generated inside a closed camera case exposed to the hot sun for an hour or two is considerable. Sensitive film emulsion will not benefit by it.

OUR ENLARGING department has asked us to urge those desiring enlargements of frames of Ciné-Kodak Film to consider the following points. Do not send in just one or two film frames. It is next to impossible to realize maximum results from such short lengths. Either send in the entire scene from which you desire one frame to be enlarged, or send in the reel, indicating by knotting fine twine or thread through the film perforations, the section from which you wish one frame enlarged. Quite often, when just one or two frames are submitted, some undesirable movement of your subject—the eye or mouth, perhaps—will prohibit satisfactory enlargement. Indicate the limits of the scene from which you desire an enlargement, and allow us to select the most suitable frame.

Frames of clearly exposed black and white film can be enlarged up to 6½ by 8½ inches, although 3 by 4 inches is the usual size. This latter size is the safe limit to which Kodacolor Film frames can be enlarged.

Those scenes which make you reach for the still attachment on your projector—wouldn't you like to lift them from your screen to your mantel or album? Inquire of your Ciné-Kodak dealer as to whether or not he is equipped to enlarge Ciné-Kodak Film, or write to our Service Department at Rochester, New York.

WASHINGTON, D. C., is now processing Kodacolor as well as black and white film. This makes it practically unanimous.

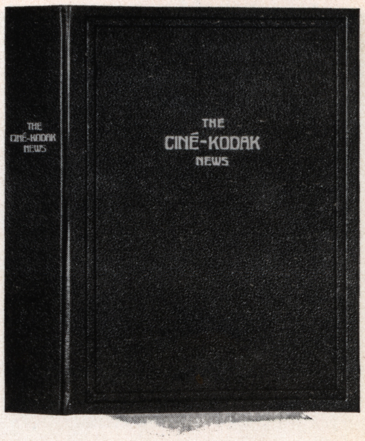
Below is a list of United States and Canadian processing stations. With the sole exception of Atlantic City, all of these stations process both black and white and Kodacolor Film. Jacksonville, Florida, however, processes Kodacolor Film during the winter months only.

Select the station nearest to you, and mail in your exposed films for processing. They will be returned to you promptly, postpaid, to any point within the country in which they were processed.

A list of foreign processing stations may be had upon request.

Atlantic City, N. J.: Eastman Kodak Stores, Inc., 1735 Boardwalk.
Chicago, Ill.: Eastman Kodak Company, 1727 Indiana Avenue.
Hollywood, Calif.: Eastman Kodak Company, 6706 Santa Monica Blvd.
Jacksonville, Fla.: Ciné-Kodak Service, Inc., 315 West 8th Street.
Kansas City, Mo.: Ciné-Kodak Service, Inc., 422 East 10th Street.
Rochester, N. Y.: Eastman Kodak Company.
San Francisco, Calif.: Eastman Kodak Company, 241 Battery Street.
Washington, D. C.: Eastman Kodak Stores, Inc., 607 14th Street N. W.
Toronto, Ontario: Canadian Kodak Co., Ltd.
Vancouver, B. C.: Eastman Kodak Stores, Ltd., 610 Granville Street.

SEVERAL MONTHS ago your attention was called to the Ciné-Kodak News binder. So great was the response to this announcement that our stock of binders was quickly exhausted. More have been prepared, and are now available. Each handsome leather binder contains filing wires for *twenty-four* issues of the News. They are offered to you *at cost* for your convenience in preserving copies of this magazine. Your check or a money order for $1, made out and addressed to the Eastman Kodak Company at Rochester, New York, will bring you one of these binders.



The Ciné-Kodak News Binder. A sturdy and attractive container for your copies of this magazine.

THE MAY ISSUE of "Movie Makers," official publication of the Amateur Cinema League of 105 W. 40th Street, New York City, is now ready.

It is difficult for us to speak too highly of "Movie Makers." It's a cracker-jack publication—interesting—breezy—informative. You *should* read it each month. To make compliance with this suggestion easy, the League will be happy to send you a free introductory copy of their current issue, if you will drop them a line.

ICONOCLASTS among our readers have recently given us food for thought. Idol breaker No. 1 is Mr. George G. Maginn of Los Angeles. Idol toppler No. 2 is Mr. Leroy Segall of Milwaukee.

Mr. Maginn tipped over the personal movie applecart with the information that his best reels of personal home movies are of a decidedly impersonal nature.

Mr. Segall helped us to right matters by outlining his efforts at impersonal movie making. The idea being that personal home movies—the family, etc.—are admittedly valuable and interesting to the "family, etc.," but not too much so to the average audience.

Says Mr. Maginn, in part, "Few people owning movie cameras shoot pictures which are interesting to everyone. Their films are of too personal a nature."

Says Mr. Segall, "My movies are divided into two sharply defined groups—family pictures for the family, and impersonal pictures for our guests. A 400-foot reel of the second type is on its way to you. Reactions are in order."

Reactions certainly were in order!

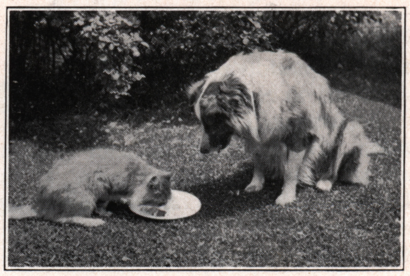
Mr. Segall's film, "News Reel No. 1," was keenly interesting from the start to finish. It was about evenly divided between the Chicago National Air Races of 1930 and the 1930 Wisconsin State Fair. Just these two subjects, with clever home-made titles, and we didn't see half enough of either.

In the Air Race portion of the reel, Mr. Segall used all possible pre-race "business," and then showed the contestants roaring down the stretches, to bank, at dizzy angles, around the pylons. An unfortunate crash, which occurred perilously close to our cameraman, supplied many thrilling shots. For the State Fair footage, Mr. Segall assembled a kaleidoscopic series of shots of auto races, horse races, wide-eyed urchins munching ice cream cones, men being shot from cannons, lions and lionesses, leopards and leopardesses disporting themselves at the behest of their trainer, gymnasts flouting gravitation on horizontal bars and flying rings—and all the other absorbing goings on of the occasion.

This impersonal note is one often overlooked by cinamateurs. For years the recipe for home movies has called for the introduction of some member of the family into practically all scenes, no matter what their nature. This treatment is, admittedly, similar to an over-abundance of the first person in writing. Particularly when the family and friends—and rightly so—play so large a part in most home movie reels, it is no more than fitting that a purely impersonal note be maintained in those reels which do not have to do with family activities.

Although Mr. Segall has selected his subjects from events of a more or less spectacular nature, all manner of incidents can be used as subject material for such reels. A few—a very few—are shown on this page, together with suggested titles. For titles are vitally necessary to the success of impersonal movies. You can undoubtedly think of as many more suitable subjects. Furthermore, you will probably find the nucleus for news reels in scores of scenes scattered through your film library. "Human interest stuff" is unbeatable material for this purpose. One unfailing source is to be found at a circus. All athletic events, fires, travel scenes, river or harbor scenes, holiday activities—these, and innumerable other opportunities which certainly have no place in your personal reels, are the very best material for interesting, impersonal news reels.

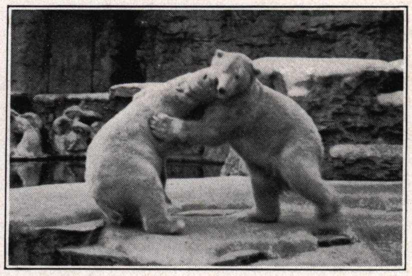
Oil and water may not mix, but—



Glimpses of the Club's spring regatta

Local celebrity receives boxed seat at circus

Wrestling champion stages benefit show



Prominent figure in fashionable Easter parade

Shots from the spring training camps

The fleet's in!

"Fall crops up to normal," says local expert

Kodacolor Highlights

For those who are already enjoying Kodacolor « « and those considering it

Picture this scene in Kodacolor—blue water, gayly colored canoe, sun-tanned complexion against a white sports costume.

IN THE SPRING, the cinamateur's fancy lightly turns to thoughts of Kodacolor. In some instances, however, these thoughts are never crystallized by action.

Analyzing the reasons thereof, it appears that there are those who believe Kodacolor filming to be difficult—requiring technical knowledge of photography and extreme care in exposure and projection—altogether, a branch of cinematography calling for professional expertness.

This is far from the truth.

If there is any difference between Kodacolor and black and white filming, as far as ease of operation is concerned, it is in favor of Kodacolor. There is no question of diaphragm stops, for one thing. When the regular *f*.1.9 Ciné-Kodak lens hood is replaced by the Kodacolor Filter mount, it automatically locks the diaphragm stop at *f*.1.9. All that is then necessary is to slip a roll of Kodacolor Film into your camera, and anything the sun shines upon is yours in the exact coloring of nature.

Let's stress that point!

Kodacolor reproduces faithfully and unerringly on the screen every color that the eye can see just as you view the scene through the sight finder.

When projecting your black and white films, try to visualize some of the scenes in full, natural color. A close-up of the youngster—a sunset—that bed of tulips—the baby in his sun suit at the beach—a bronze and scarlet spangled fall landscape—scenes like these are almost unbelievably lifelike in Kodacolor.

The problem of the correct diaphragm opening, as has been said, does not enter into Kodacolor filming. Bright sunlight *on your subjects*, a Kodacolor Filter over the lens, Kodacolor Film in your *f*.1.9-lens-equipped camera, the correct focus—and you are ready for Kodacolor movies.

As you see, the sole remaining step, after the camera is loaded and the filter in place, is the focusing. However, this should be as nearly exact as possible, for this reason. Your lens—due to the fact that the light is being somewhat retarded by the all-important Kodacolor Filter—is wide open at *f*.1.9. It is a well-known optical rule that the larger the lens opening, the greater the necessity for accurate focusing. When making close-ups, the added beauty of an exactly focused picture will make it well worth your while to measure the distance. If, for example, you are filming a bed of flowers six feet in depth, focus one-third of the way into the flower bed for the best definition of the entire flower bed. In all group picture making, use this rule of thumb—that is: focus one-third of the way into any group for best definition of group subjects.

One point which might well be mentioned here is that, although an *f*.1.9 Ciné-Kodak may be operated as a fixed-focus camera by setting the focus at the red, 25-foot mark, this does not hold true when using Kodacolor Film. (It is not, in fact, advisable in black and white picture making when using diaphragm stops larger than *f*.5.6.) As the camera's lens, when making Kodacolor, is at its largest aperture, accurate focusing is vitally important.

If your subject is in motion, estimate the average distance it maintains from the camera, and focus at this distance.

The only other point of importance to keep in mind is the sun. "Bright" sun is necessary—but there is a difference in "bright" suns. On ordinary subjects, particularly close-ups, the bright sun of summertime is ideal. Yet in distant landscapes, beach or water scenes, the sun's brilliance is enhanced by the high light-reflecting properties of sand and water for distant shots. In this event—the diaphragm stop being locked at *f*.1.9—slip a Neutral Density Filter on your Kodacolor Filter, simply and automatically correcting the exposure. The N. D. 1 Filter is for normal brilliance, and the N. D. 2 Filter for more than ordinary brilliance, such as in tropical climes or on extraordinarily bright days in temperate climes.

At times the sun may be brilliant, but *slightly* obscured by haze or light clouds. Kodacolor can be made under such conditions by cameras equipped with the half-speed device.

If, when your camera is loaded with a roll of Kodacolor Film, wholly or partly unexposed, and the sun beats a permanent retreat behind clouds, you strongly desire to continue your picture making, it can easily be accomplished by supplanting the Kodacolor Filter with the regular lens hood. The Kodacolor Film can then be exposed (and later projected) as black and white film by using the next larger opening than that required for black and white film. The result will be a black and white picture, but the minute film embossings (which are necessary for Kodacolor) will be slightly apparent upon the screen.

There is, therefore, no reason, as you can see, why a single foot of Kodacolor Film should not play its own important part in filling out your film records.

Clearly exposed frames of Kodacolor Film can be enlarged similar to black and white 16 mm. film. (See Col. 2, Page 6.) Kodacolor Film frames, however, should only be enlarged to 3 by 4 inches in size.

Editor's Note: It will be good news to readers already having a No. 1 Neutral Density Filter to learn that they may obtain a No. 2 Neutral Density Filter without charge by writing the Eastman Kodak Company at Rochester, New York, stating the serial number of their camera. This serial number is stamped upon the winding arm, or key, of the Ciné-Kodak.

Sea-Going Cinematics

(*Continued from Page 5*)

by your landbound screen audiences. Now for Kodacolor seascapes.

The use of a Neutral Density Filter is necessary on brilliant days when making Kodacolor movies over water. In temperate climes, the No. 1 Neutral Density Filter ordinarily will suffice, but in the tropics, or on unusually bright days in temperate climes, the No. 2 Neutral Density Filter is necessary.

If you have yet to make a Kodacolor movie of a sunset or a sunrise over water, you have missed portraying one of the most beautiful aspects of nature. Mere words cannot do justice to its loveliness. Film sunsets in summer just before or just after the sun sets, and preferably when its rays are partly obscured by clouds. If you can look at the sun for several seconds without eye strain, you can make movies of it.

One point more when you seek the sea. Use close-ups, not only of your fellow voyagers, but of the compass, wheel, rudder, the mudhook being raised or dropped—and all the rest.

Such things spell the difference between animated snapshots and a movie story. There's a difference. One you look at, the other you follow—with interest.

This does not necessarily mean that your continuity must be prearranged. Merely register all the shipboard activities on your film, and at the season's end you'll have enough salty material to animate the most blasé home movie audience.

And remember that a scene may be interesting for two distinct reasons. Because of the subject, itself; and because of the way in which it is filmed. A combination of the two is ideal.

$100,000 for Simple Snapshots

MANY MOVIE MAKERS will undoubtedly be interested in the announcement of the Kodak International $100,000 Competition for Amateur Picture-Takers—movie makers, that is, who possess and use snapshot cameras, as many do. You will undoubtedly recall the 1929 $30,000 United States picture-taking contest. This year, the Contest has been made world-wide and the prizes more than tripled! There is $25,000 in 1,000 prizes for the United States alone, including the $2,500 U. S. Grand Prize and the opportunity of winning the $10,000 International Grand Award. One simple snapshot may win $14,000! There are special state prizes. Canadian contestants may win as much as $12,250 with one picture. A distinguished group of judges will select the winners. Judges for the U. S. district are Rear Admiral Richard E. Byrd, renowned explorer; Mary Roberts Rinehart, foremost authoress; Howard Chandler Christy, celebrated artist; Rudolf Eickemeyer, eminent photographer; and Kenneth Wilson Williams, Editor of "Kodakery."

Further details may be obtained from your Kodak dealer.

Sweepstakes on Level

"Fixing" charges false reports committee majority

The start! No small amount of indignation was voiced by race goers when the mount of Jockey No. 4 burrowed across the oval to emerge victorious at the finish line.

"ABSOLUTELY NOTHING in the charges of jockey 'fixing' and doped horses," reported six of the eight members of the Committee to Investigate Sweepstakes Winners.

Smilingly posing for cameramen today, the six committeemen had nought but praise for the sponsors of the Cinegraph Sweepstakes. The remaining two members of the Committee, returning home late last night rather low in spirits, stated, "We have nothing for the press at this time, but you can quote us as saying that there are unmistakable signs of collusion. The wrong horses won."

And there you have it!

Whether or not one agrees with the Committee's findings, there is absolutely no question of the high entertainment value of Cinegraph Sweepstakes—a series of six horse races run by amusing, cleverly animated horses and jockeys.

Six 50-foot reels make up the Cinegraph Sweepstakes. Each race has six entries, and the start in each race is identical. The horses are first seen cantering to the starting line—both jockeys and horses being numbered for easy identification. Following this comes a short piece of blank film, at which point the projector is stopped for the audience to pick their favorites. Then the race is on—and the way those horses fight for victory would make Man-o'-War and Zev look like hack horses. Marquis of Queensbury rules are strictly enforced.

After one race has been run, the procedure is repeated with another. And remember, not only is the start of each race exactly the same, but there are no external markings to distinguish one reel from another.

Cinegraph Sweepstakes are wonderful group entertainment. Mr. Fred Barger of Elkhart, Indiana, wrote of the interesting uses to which he has put them. At the conclusion of a bridge party, for example, unlucky bidders were given a chance to boost their scores by having all the guests prophesy Sweepstakes winners, 50 points being added to or subtracted from individual scores.

The Cinegraph Sweepstakes are divided into two units. Section I is composed of four 50-foot reels, Section II of two 50-foot reels. These sections may be purchased individually. Section I, No. 4529, price $12; Section II, No. 4530, $6. Ask your Ciné-Kodak dealer to show you one of the Cinegraph Sweepstakes.

"Braveheart"

Kodascope Libraries New Feature Film with Rod La Rocque, Robert Edeson and Tyrone Power

"BRAVEHEART" is the screen adaptation of the famous stage classic, "Strongheart."

Besides being fine film drama, this film is of decided historical importance in that it recounts the struggle of the red man to maintain even the slender solace of treaty rights from the enveloping enterprise of the white race.

Rod LaRocque is cast as Braveheart, son of an Indian Chief, Tyrone Power. Robert Edeson, cast as the owner of extensive salmon canneries in the Northwest, drives away the Indian tribes from the river banks in violation of their perpetual treaty rights to fish unmolested in all waterways. His daughter, Lillian, is dispatched East to break up an interest she is displaying in the Chief's son. Braveheart likewise goes East, at the command of his father, who, realizing the futility of resistance, desires his son to become educated at a white man's college so that he may secure legal redress in the courts.

Braveheart becomes the outstanding football hero of his school, and as Lillian returns to the college town, their attachment is renewed. This is bitterly resented by her brother (Arthur Housman) who sells the signals of his team to their rivals and accuses Braveheart of the treachery. It is the old story of the white man's word against the redskin's. Braveheart is expelled, and, upon returning to his tribe, is judged guilty of a betrayal of their trust, and is branded and cast out.

Braveheart is accused of selling his team's signals. Incidentally, the shots of the football game are immense.

How Braveheart is vindicated and his tribesmen's rights sustained makes thrilling entertainment. Braveheart is a fine picture. No. 8172, it is five 400-foot reels in length. Base rental $7.50.

All Kodascope Library films have been reduced in price. Library members may now rent films for 10% less than the prices shown in the Kodascope Library catalog. Non-members may obtain films at the catalog price—hitherto offered only to library members.

THIS IS BUT one of some 475 films available from Kodascope Libraries Branches and Distributors. Besides comedies and dramas, you may rent films on sports, travel, history, popular science and other subjects.

A list of Kodascope Libraries Branches is given below. If none are convenient, address their headquarters at 33 West 42nd Street, New York City, for the location of the Distributor nearest to you.

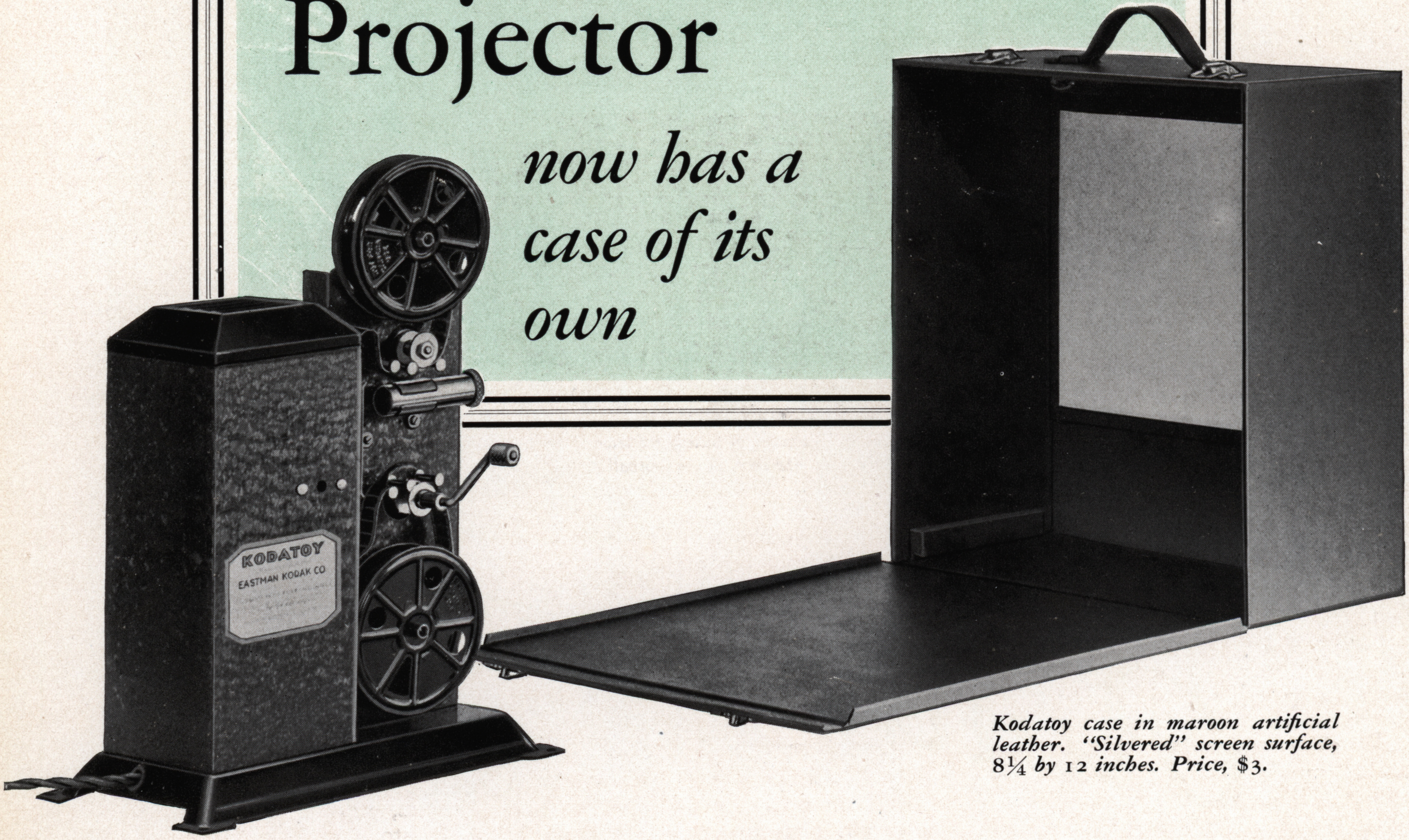
Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—438 Stuart Street
Chicago, Ill.—137 N. Wabash Avenue
Cincinnati, Ohio—110 West 8th Street
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Avenue
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Calif.—643 South Hill Street
Minneapolis, Minn.—112 S. 5th Street
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Calif.—545 Market Street
Seattle, Wash.—111 Cherry Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Bldg.
Winnipeg, Manitoba—205 Paris Building
Vancouver, B. C.—310 Credit Foncier Building.

Lillian and Braveheart meet for the first time.

Braveheart is branded an outcast before his tribe.

KODATOY—*the* Children's Movie Projector

now has a case of its own



Kodatoy case in maroon artificial leather. "Silvered" screen surface, 8¼ by 12 inches. Price, $3.

Now there's a convenient carrying case for Kodatoy—the Eastman movie projector for children. The youngsters are sure to welcome it. They can safely carry their Kodatoy wherever they like.

And it's more than just a case to carry and protect the Kodatoy. It's built to serve as an excellent screen as well. On the inside, one wall has a "silvered" screen surface. It can be set up anywhere—ready on the instant to project clear, brilliant movies.

This case—strong and sturdy—will accommodate either the hand- or motor-driven Kodatoy. And it's equally useful whether you're going away, or using Kodatoy at home. The case is finished in good quality maroon artificial leather. Screen surface measures 8¼ by 12 inches.

See Kodatoy—hand-driven model, $12; motor-driven, $18.50 (motor sold separately, $6.50)—at leading Kodak dealers', toy and department stores. Combined case and screen sold as an accessory. Price, $3. Eastman Kodak Company, Rochester, N. Y.

KODATOY ***the children's movie projector by*** **EASTMAN**

Make the most of Summer's opportunities

With Ciné-Kodak *Panchromatic* Safety Film

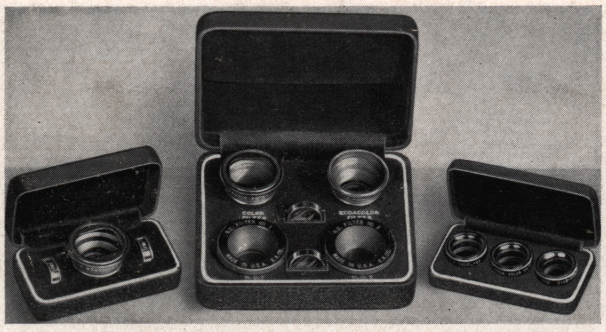
EVEN without color filters, Panchromatic Film does a mighty fine job of realistically reproducing those typical summertime subjects.

"Pan" improves almost every form of movies. Magnificent cloud effects . . . . distinctive portraits . . . . realistic color values in landscapes . . . . all are possible with "Pan."

Those same startlingly beautiful scenics of the professional screen are yours for the making—most professional pictures are made on Eastman Panchromatic. Ciné-Kodak Panchromatic Safety Film reproduces, in the proper black and white relationship, all the colors of natural light.

A color filter brings even more beauty to "Pan" made movies—especially landscapes. It retards the blue of the sky, lending sharper contrast to cloud effects. A color filter makes for clearer distant shots because of its great haze-penetration properties. The new Ciné-Kodak Color Filters available in sets of three, for Models B, BB, K, and M Ciné-Kodaks are priced from $4.50 to $6.75. With Kodacolor Filter, Neutral Density Filters Nos. 1 and 2, as part of complete Ciné-Kodak Filter Outfit, $20.00.

Slip a roll of "Pan" into your movie camera soon. You will appreciate, at once, the added beauty and realism it brings to your screen. Ciné-Kodak Panchromatic Safety Film costs but $7.50 for the 100-foot roll, and $4.00 for the 50-foot length.



The new Ciné-Kodak Color Filters. Left—for Models K, BB and B f.1.9 Ciné-Kodaks. Center—as part of the complete Ciné-Kodak Filter Outfit. Right—for f.3.5 and f.6.5 Ciné-Kodaks.

EASTMAN KODAK COMPANY
Rochester, New York

MAY 1931